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## TEXTUAL NOTES TO BEAUMONT AND FLETCHER.

All students of the Elizabethan drama—and it is to be wished that there were more of them—owe a dept of gratitude to the Rev. A. Dyce for his edition of Beaumont and Fletcher. His large acquaintance with the manners, literature, and phraseology of the time, enabled him to deal with a very corrupt text, and, probably, to do more than all future editors can jointly accomplish in restoring the work of the airiest and brightest genius after Shakespeare. Still, as could hardly be avoided in a work of such compass, some errors are left and some apparent misapprehensions occur; on a few of which the following suggestions are offered.

### *The Woman-Hater, I, 3.*

"For a trutch sword, my naked knife stuck up."

Dyce, hesitatingly, refers to *truchman* (dragoman), an interpreter; but this has nothing to do with the case. Lazarillo, an omnivorous glutton, is giving mock-directions for his funeral. He wishes to be borne to the tomb on a charger, or great dish of ceremony; lettuce and salad are to be strewn upon his corse, and so forth. It is not possible that the word is connected with the German *Truchsess*, or official table-server to a prince? At the coronation of the Emperor Joseph II, Goethe describes how the Hereditary Server (*Erbtruchsess*) ceremoniously brought from the barbecued ox a slice—doubtless carved with a knife of imperial proportions—to the emperor's table.

### *Philaster, V, 4.*

"I would have made rare hafts and whistles of 'em,

But his shin-bones, if they be sound, shall [serve me]."

A mob of citizens, all handicraftsmen, have seized Pharamond, and are about to tear him to pieces, while grotesquely explaining the uses to which they will put the fragments. This citizen seems to be a cutler, and bespeaks the shin-bones for *hafts to whittles*, as I conjecture.

### *Knight of the Burning Pestle, V, 1.*

"Hadst thou but seen little Ned of Aldgate, Drum-Ned, how he made it roar again, and laid on like a tyrant, and then struck softly till the ward came up, and then thundered again."

The speaker, a Londoner, is bragging of a drummer of the trained-band, at a sham-fight at Mile-End. I suspect it should be "till the word came up"; that is, the drummer beat softly while the word-of-battle was passing from man to man, until it came back to the captain.

### *Wit at Several Weapons, I, 2.*

"Here's toward a castor ecaster for you."

Mr. Dyce says, "some quibble is evidently intended here," but apparently fails to see the joke. The person addressed is one Priscian, a poor scholar, whose speech is thickly interlarded with scraps of Latin. The speaker, who mocks Priscian's pedantry whenever he addresses him, gives him money to buy a new "castor," that is, beaver, or hat.

### *The Faithful Friends, I, 2.*

"—passing the straits  
"Twixt Mages-lane and Terra del Fuego."

Mr. Dyce annotates:—"Weber printed 'Mayor's lane.' 'Mages,' I believe, is 'Madges.'" Surely the Straits of Magellan are meant; though there may be an *équivoque* on Madge.

### *Ibid., II, 2.*

"—if I were in question for my life  
I'd be prest ere I'd be tried by them."

The allusion to pressing to death, the penalty for refusing to plead, perhaps deserved a note.

### *Bonduca, V, 1.*

"Show me a Doman lady, in all your stories,  
Dare do this for her honor: they are cowards;  
Eat coals like compelled cats."

Bonduca's daughter, on the rampart of the British fort, which is about to fall, taunts the Romans before stabbing herself. Mr. Dyce says, "It was a vulgar notion that cats, when angry, would eat coals." This explains half the phrase, but not the application to the Roman ladies, which is, of course, an allusion to the traditional suicide of Brutus's Porcia by swallowing fire.

*The Knight of Malta, V, 2.*

"Were she the abstract of her sex for form," etc.

Gomera, the speaker, has poisoned, as he believes, his wife Oriana, in a fit of groundless jealousy, and afterwards bitterly repents his rash deed. Oriana, however, has not been poisoned, but stupefied by a narcotic, and cared for in secret by her friends. The sincerity of Gomera's repentance being apparent, his friends bring to him Oriana veiled, as a captive Greek lady who begs an asylum in his house. He refuses to admit her, alleging a vow that no woman shall henceforth dwell near him. Oriana is then unveiled, and recognised with general joy. It is worth nothing that this is the situation in the *Alcestis*, when Heracles brings back to Adrastus his wife.

*The Woman's Prize, I, 3.*

"—marching away with

Their pieces cocked, and bullets in their  
[mouths.]"

Weber annotates that "before the invention of cartouches, bullets were frequently carried in this manner;" but omits to explain that the most honorable terms of capitulation to a besieged place where those in which the garrison was allowed to march out with banners flying, drums beating, matches lit, and bullet in mouth, as if going to battle.

*Ibid., II, 2.*

"And that beard such a bob-tail, that it looks  
Worse than a mare's tale eaten off with flies."

"Flies" is Dyce's correction, the folios having "fillies." But colts often gnaw the tails of the mares: do flies ever?

*The Chances, III, 2.*

The passage is hardly quotable; but the surgical treatment of which Antonio complains is that which was tried in the case of the *Ca-ballero de Febo*:—

—le echaron una destas que llaman  
melecinas, de agua de nieve y arena."

(*D. Quijote*, I, 15).

One wonders if this extraordinary catharsis has any historical foundation.

*The Two Noble Kinsmen, I, 1.*

"Primrose, first-born child of Ver,  
Merry spring-times harbinger  
With her bells dim."

Probably an error of the types for "hare-bells."

*Ibid., III, 5.*

"You most coarse frieze capacities, ye jane  
[judgments,]"

The folios read "ye jave judgments;" and editors and commentators have wildly conjectured "jape," and "jaw" and "sleave;" while Dyce argues for "jane," which he succeeds in proving to have been a kind of coarse fabric—spelled, then as now, however, "jean." The speaker is a pedantic school-master, fond of learning words, who is rating the morris-dancers for their "tediosity and disensanity," and calls them "*jeune* judgments."

WM. HAND BROWN.

La Poésie du moyen âge. Leçons et lectures, par Gaston Paris, Membre de l'Institut. Format in-16. pp. XIV, 254. Paris, Hachette, 1885.

The present volume offers us, for the most part, one of those welcome collections of occasional pieces by a master hand, which were before only to be found scattered through various more or less inaccessible publications. Of the seven articles here gathered, (*La poésie du moyen âge—Les origines de la littérature française—La chanson de Roland—Le pèlerinage de Charlemagne—L'ange et l'ermite—L'art d'aimer—Paulin Paris et la littérature du moyen âge*), only two, the second and third, had not already appeared in print, but the rest also, being now for the first time presented in a form to secure the attention of a wide circle of readers, have for the general public all the freshness of new excursions into an attractive and little trodden field.

Those who are already acquainted with the versatile productions of M. Gaston Paris in the domain of Romance studies, find one of his most engaging charms in the rare interest with which he succeeds in investing any subject treated, no matter how technical or erudite;